

THE ROSARY

BY
ETHELBERT NEVIN

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To Charles Schuetze
*Harpist of the New York Philharmonic Orchestra
 and the Metropolitan Opera House*

The Rosary

(Paraphrase)

ETHELBERT NEVIN

Arranged by A. F. PINTO

The musical score is written for Harp and Organ. The Harp part is marked 'Andante' and 'p' (piano), with 'espressivo' and 'un poco sostenuto' markings. The Organ part is also marked 'Andante' and 'p'. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings. The piece concludes with a 3/4 time signature.

★) Can be played as a Harp Solo without Organ accompaniment

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 For all countries

B. M. Co. 2574 C

ad lib. gva

a tempo

p *espressivo*

a tempo

un poco sostenuto

ten. *volato*

sostenuto *ten.*

cresc. *ten.* *rit.* *a tempo* *ten.*

cresc. *rit.* *a tempo* *ten.*

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The first system shows a complex melodic line in the treble with many sixteenth notes and a more rhythmic bass line. The second system features a long, flowing melodic line in the treble with a sustained bass line. The third system includes a rapid melodic passage in the treble, followed by a section marked *rit.* (ritardando) and then *accel.* (accelerando). The fourth system continues the melodic development with a *rit.* section and a final *accel.* section. The fifth system begins with a *Largo* tempo marking and features a more spacious melodic line. The sixth system also begins with a *Largo* tempo marking, includes a *ff* (fortissimo) dynamic marking, and ends with a *senza Ped.* (senza pedale) instruction.

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Pedal *p*: Soft 16' & 8'

Ethelbert Nevin
Transcribed for the Organ by
Reginald Goss Custard

Poco Allegretto

ch. *p*

Manuals

Pedal

a tempo
sw. *p*
molto espressivo
ch. *p*

*) Transcribed from the songs "Oh, that we two were maying!" and "Time Enough!"

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Pedal, *mf* 16', uncoupled

Paula Szalit, Op. 3, No. 3
Transcribed by Arthur Ryder
from the paraphrase for Violin and Piano

Andante cantabile

Manuals

Pedal

Sw. *mp*, Oboe and String-tone 8' (played from Gt., blank)
sempre molto espressivo
ch. *p*
p
simile

poco cresc.
subito *p*
pochiss. accel.
rall.
legato

*) The cross (+) indicates thumb-notes on the next lower manual, with softer registration

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Great *mp*: Flute 8' & string-tone 8'
Choir *p*: " " " "
Pedal *p*: Bourdon 16' (Ch. coupled)

Raymond Rôze

Allegro vivo, alla marcia

ch. *p*

Manuals

Pedal

Gt. *mp*
cresc.
mf
doppio pedale

cresc.
f

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Noël Bressan

Price .50

Prepare { Great, *mp*: Doppelflöte and soft Gamba
Swell, *mp*: Oboe and Flute-tones 8' & 4'
Choir, *mp*: Clarinet, Flutes 16', 8' & 4', and Dulciana
Pedal, *mf*: with Violone and soft 8'

Traditional Melody
Harmonized by Francisque Darcieux
Arranged by Arthur H. Ryder

Moderato con moto: poco gioioso

Gt. *mp* off Gamba and Clar. Ch.

Manuals

Pedal

pochiss. rit.

a tempo
Sw. Voix Celestes and Gedackt 8'
poco rubato
(Prepare Sw.)
add Gt. to Ped.
off Ped. 8'
off Gt. to Ped.
p: uncoupled

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To Charles Schuetze
 Harpist of the New York Philharmonic Orchestra
 and the Metropolitan Opera House

The Rosary

(Paraphrase)

Harp Solo with Organ accompaniment ad libitum

ETHELBERT NEVIN
 Arranged by A. F. PINTO

Harp

Andante

p *espressivo*

un poco sostenuto

L.H. R.H. 3

affrettando assai

AB. Catalog of music for Harp (42 pp.) containing Harp Solos and ensemble pieces, may be had gratis from the publishers, upon application.

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ad lib. 8^{va}

a tempo
p *espressivo*
L.H. R.H. rit.
un poco sostenuto

6 ten. volato

cresc. *ten.* *rit.*

a tempo

ten.

First system of musical notation, measures 1-3. Treble and bass staves in C major, 4/4 time. Measure 1 has a whole note chord in the treble and a half note in the bass. Measure 2 has a half note in the treble and a half note in the bass. Measure 3 has a half note in the treble and a half note in the bass. The treble staff has a 'ten.' marking above the first measure.

Second system of musical notation, measures 4-5. Treble and bass staves in C major, 4/4 time. Measure 4 has a half note in the treble and a half note in the bass. Measure 5 has a half note in the treble and a half note in the bass. The treble staff has a 'ten.' marking above the first measure.

rit.

accel.

Third system of musical notation, measures 6-7. Treble and bass staves in C major, 4/4 time. Measure 6 has a half note in the treble and a half note in the bass. Measure 7 has a half note in the treble and a half note in the bass. The treble staff has a 'rit.' marking above the first measure.

Largo

Fourth system of musical notation, measures 8-10. Treble and bass staves in C major, 4/4 time. Measure 8 has a half note in the treble and a half note in the bass. Measure 9 has a half note in the treble and a half note in the bass. Measure 10 has a half note in the treble and a half note in the bass. The treble staff has a 'Largo' marking above the first measure.

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Capriccio
Kinsky & Sary

And. 5. 10. 15. 20.

Handwritten musical score for the first system. It features a grand staff with treble and bass clefs. The right hand (RH) contains complex chords and arpeggios, while the left hand (LH) has a more rhythmic accompaniment. A diagonal line is drawn across the middle of the system. The tempo marking 'And. 5. 10. 15. 20.' is written above the staff.

Handwritten musical score for the second system. It continues the piece with similar complex textures. The tempo marking 'And. 5. 10. 15. 20.' is repeated. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for the third system. It features a grand staff with treble and bass clefs. The right hand (RH) contains complex chords and arpeggios, while the left hand (LH) has a more rhythmic accompaniment. A diagonal line is drawn across the middle of the system. The tempo marking 'And. 5. 10. 15. 20.' is repeated. The notation includes various musical symbols such as notes, rests, and dynamic markings.

lost: in loco.

Handwritten musical notation on two staves. The upper staff features a series of ascending chords, some with slurs, and a dynamic marking *ff*. The lower staff contains a few notes and rests. The notation is dense and expressive, with many slurs and ties.

Handwritten musical notation on two staves. The upper staff shows a sequence of chords with slurs, and the lower staff has notes with slurs. There are some markings that look like "7" and "q." scattered throughout the system.

Handwritten musical notation on two staves. The upper staff is filled with a continuous sequence of chords, many of which are slurred together. The lower staff has a few notes and rests, with a "q." marking.

Handwritten musical notation on two staves. The upper staff shows a series of chords with slurs, and the lower staff has notes and rests. The notation is somewhat sparse compared to the previous systems.